

# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

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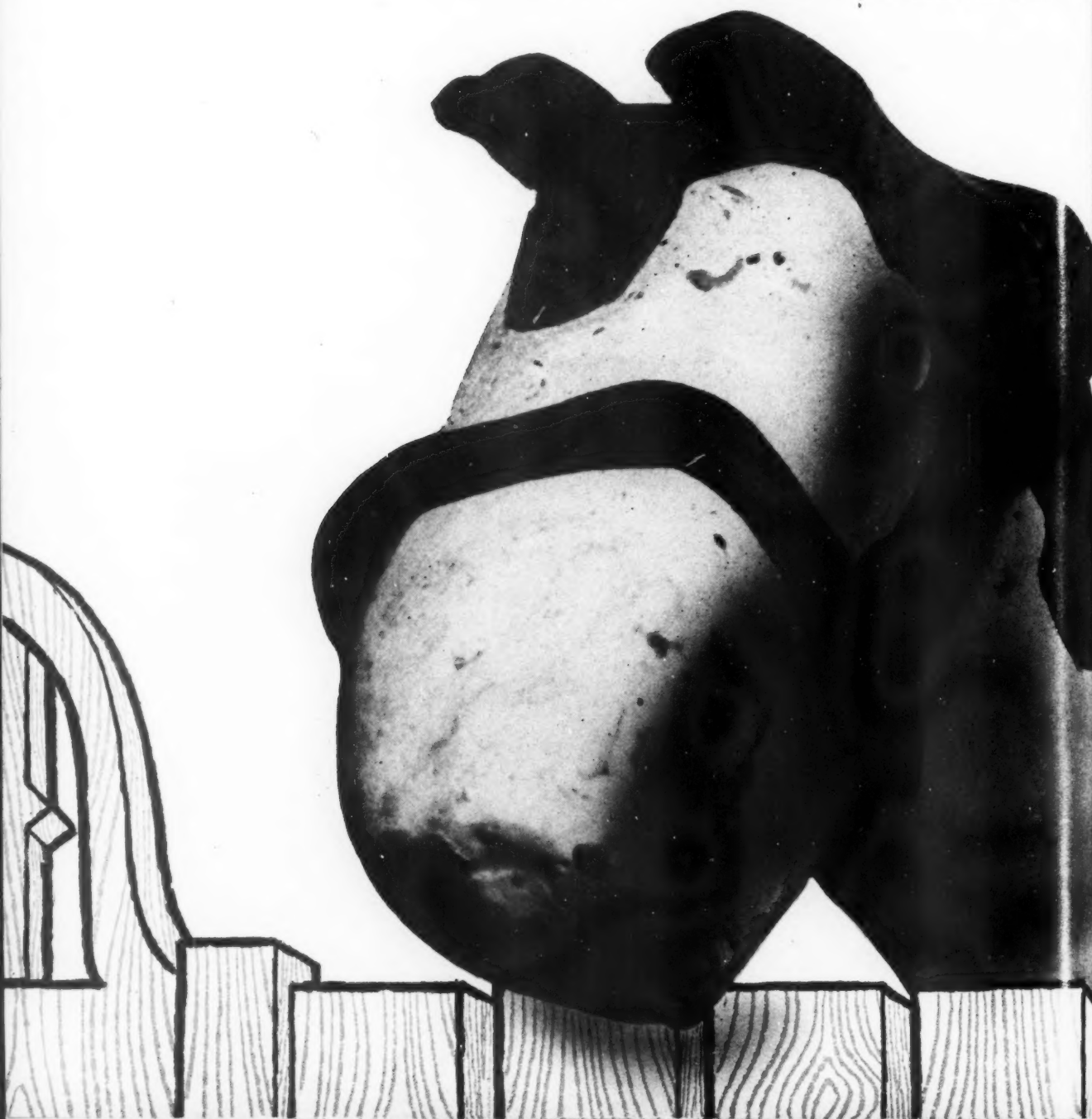
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# ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 47, No. 5

JUNE, 1960

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# SHOP TALK

"Our Expanding Vision" is the inspiring title of a new series of eight art books designed especially for the classroom. Their ambitious aim is to relate nature and a child's personal experiences to his own world of art expression and to the adult art world. Each book helps create a living studio in the classroom, at the same time presenting methods and materials in a direct and functional way. The series has been produced for grades one through eight by Kelly Fearing, Associate Professor of Art Education, University of Texas, Clyde Inez Martin, Associate Professor of Elementary Education, University of Texas, and Evelyn Beard, Consultant in Art Education, Dallas Independent School District, and it contains 589 photographs taken directly from classroom situations, nature, museums and artists' studios by Hans Beacham. Contained within the series is a guide to the use of the books, a Teachers' Manual explaining their philosophy and organization. For a brochure more fully describing "Our Expanding Vision", write No. 169 on your Inquiry Card.

New "Shortstrips" are an effective means of putting filmed teaching material directly into the hands of each child in the class. Designed particularly for the primary grades, the "shortstrip" may be projected on a screen for the entire class but it will have its most interesting use in the hands of pupils themselves who may view it with a hand- or desk-viewer.

"Shortstrips" are but one of the services supplied by Encyclopaedia Britannica Films which maintains a large well-qualified group of audio-visual specialists in their seven regional offices for the production and distribution of educational filmstrips on every subject and for every grade level. You may have free their colorful 32-page catalog by writing No. 170 on your Inquiry Card.

The makers of Gothic Powder Tempera have published a little booklet that vastly expands the use of this product. As well as directions for mixing the powder tempera with the vehicle of your choice—salt, flour and water to make gesso, linseed oil, finger paint medium, mineral spirits or turpentine for staining, spar varnish to make an opaque enamel, etc.—a variety of uses of the material is suggested: decorating clay, metal or newspaper sculpture, textile painting, print-making (either oil- or water-base) and decorating woodenware, glass or plastic. If you've overlooked the versatility of Gothic Powder Tempera, you'll find this booklet a valuable spark in your classroom. You may have it free by writing No. 171 on your Inquiry Card.

To help teachers make the most of art materials, manufacturers usually produce brochures or manuals describing product specifications, uses and special qualities. MILTON BRADLEY CO., for example, pro-

duces Tru-tone Liquid Tempera, Colortone powder colors and Vivi-Tone powder colors. Brochures on these include "chip cards" and it will surprise you to discover how numerous are the shades and tones available in this common classroom supply. For all three brochures, write No. 172 on your Inquiry Card.

The three biennial exhibits of children's art jointly sponsored by *Arts and Activities* and the Galerie St. Etienne have now been recorded on 2x2-inch color slides. Art education authorities throughout the country agree that for motivation and inspiration these slides have no parallel. Sets are arranged in groups of 25 slides and each group is accompanied by a manual commenting on the significance of each slide in language so simple that children can understand it and are thus stimulated to more effective creative expression. For more information and prices, write No. 173 on your Inquiry Card.

Amaco's all-metal kick wheel has some special features that make it quite unique. The new free-form aluminum work table is shaped to make a comfortable hip rest for the potter so he is never thrown off balance.



His tools, sponges and cutting wire lie on this hip rest extension within easy reach. Sturdiness and balance have been improved by the addition of a fourth leg to what was previously a three-legged model. Quick starting and stopping and easy-to-regulate speed are characteristic of the wheel. Its horizontal action treadle needs only light, easy kicking with the left foot which in turn propels the 80-pound balanced flywheel. For price and more details write No. 174 on your Inquiry Card.

An industrial goods manufacturer is venturing into the school field with STIKADOO, a pressure-sensitive material in a variety of colors for "painting with paper" (see cut), paper mosaics, collage or what have you. This material allows children of pre-school age to experiment with paper shapes and color relationships, but even high school stu-

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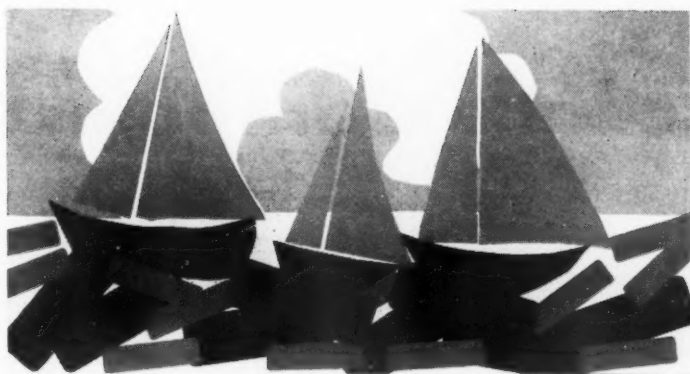
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ents and adults will find its convenience hard to resist. Once the shapes have been decided on and cut out, the backing comes off and the colorful art material goes into position—no paste, no water, no mess, and a masterpiece-a-minute". For more information, write No. 175 on your Inquiry Card.

**Lead stained glass panels** — the real thing, that is — have been beyond the reach of the art student until recently. Now the craft is available through the good offices of a western company that is packaging tools, materials and instructions especially for school art departments and also advertises open stock available at all times. For more information write No. 176 on your Inquiry Card.

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A **two-sided adhesive**—how often have you wished for one? For mounting seasonal room displays, posting memos or bulletins or decorating the classroom with students' art, the value of a two-sided adhesive is obvious. The new one now on the market comes in tape form. Pressure-sensitive, it is applied by pulling out the desired length, pressing tacky side to object to be mounted and then peeling off the backing paper that carries the adhesive strip. Press the display into position and it's up to stay until you want to remove it. KLEEN-STIK is packed in 1/2-, 3/4- and 1-inch widths and in each case the carrier strip is slightly wider. This "finger-lift edge" makes it easy to peel. For more information, write No. 179 on your Inquiry Card.

**Electric ceramic kilns** are continually being improved and it pays to keep up with the latest developments if you're in the market. A new 15-page booklet illustrates the latest in quick-firing kilns and kiln-temperature controls. It describes 12 new models, simplified and convenient controls such as a large-faced pyrometer and auto-

matic temperature device. For your free copy, write No. 180 on your Inquiry Card.

**High quality and non-toxic** standards for school art materials are established, maintained and guarded by the Crayon, Water Color and Craft Institute which has now begun a public relations program to inform the consumer on the recreational and educational values of children's art. The program, directed to all segments of the public, will publicize the importance of art education, draw attention to the variety of children's art materials available, encourage art activities among children and promote public recognition of the meaning of the Institute's Certified Products seal. For information that will help you in your important role in this same program, write No. 181 on your Inquiry Card.

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one or more colors is Craftool's TEN-EIGHT POSTER-PRINTER. It will print on any type of board from the thinnest to the thickest. Type, wood blocks, linoleum cuts, wood engravings or electros may be combined for a single or multi-color impression and any standard printer's type or wooden type may be used from the smallest up to 2 1/2 inches. It is simple to set up and has a pressure adjustment that makes a perfect impression possible every time. The overall size of the poster-printer is 16x14x19 inches and it will print a maximum size of 12 1/2x10. For more information write No. 182 on your Inquiry Card.

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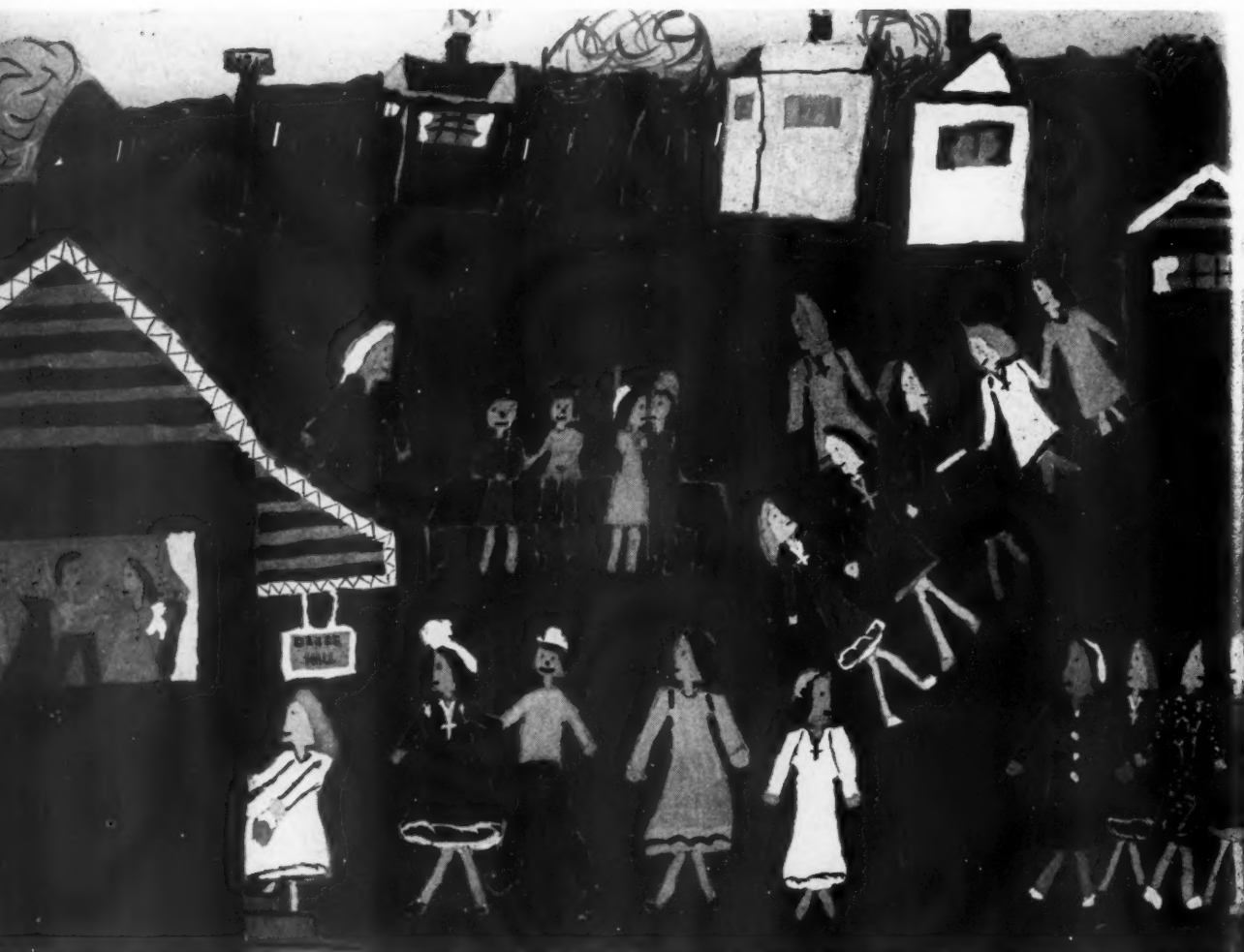
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# The Adolescent's Composition: A



Sociability generally reflects itself in groups of people, objects. Compositions within a composition may be assumed to indicate a strong desire for sociability.

Composition expressed artistically by the adolescent becomes a revelation because of its diversification. Composition is a "wholeness", a unification of ideas. It is the arrangement of ideas stemming from the mind of the artist and transferred into or onto a material. Whether the composition is good or poor or whether it reflects sociability or recessive tendencies depends largely on factors that govern the individual's behavior.

The relationship of an adolescent's idea to its expression is not necessarily identifiable. The idea initiated changes as the behavior pattern of the adolescent changes. If adjacent

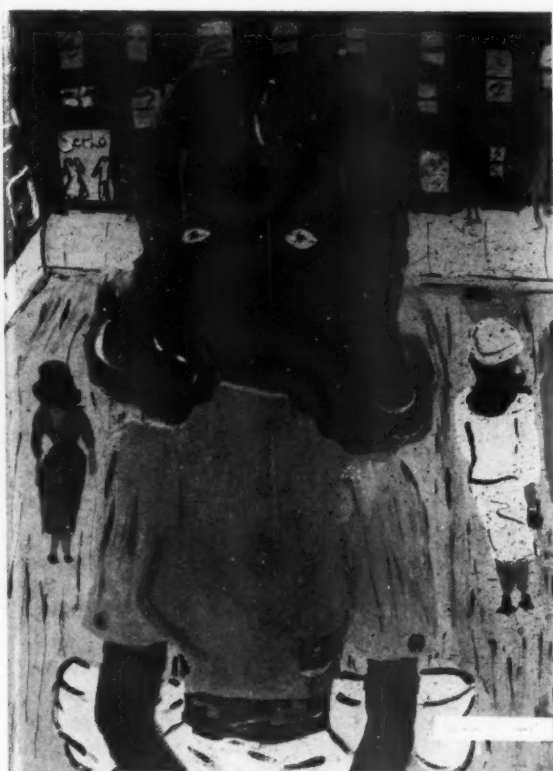
ideas reinforce the strength, charm, power or reality of the initial composition, then one can realize the consistency and articulation of the whole. Frequently, however, secondary ideas distract the adolescent's attention from the initial intent. If such ideas are intensified the composition changes as does the adolescent whose decision may cause a complete change in the composition. Thus, he may decide to decompose—that is, to eliminate ideas alien to his newly found concept. A secondary idea may now become the focal point of the expression, and the initial idea succumbs to a change in attitude or inspiration. This differs not at

# A REVELATION

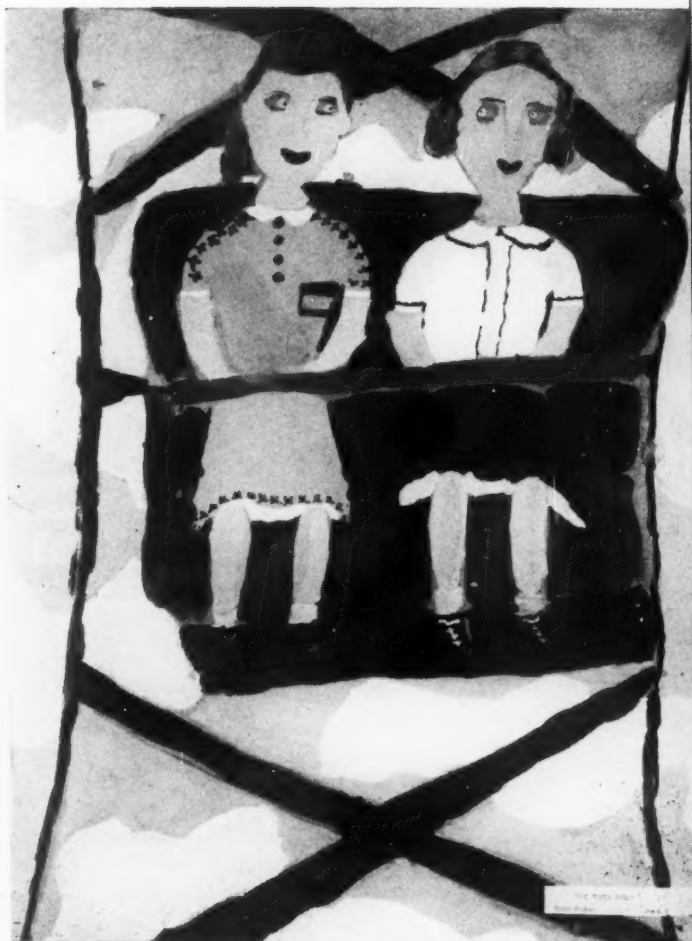
What adolescent puts into his picture tells us more about him than about his subject. His compositions are directed by same inner force that are powerfully molding his character.

by **ROBERT HENKES**

Hillside Junior High School  
Farmington, Michigan



In subjective expression adolescent so completely absorbs himself that nothing exists except that one particular idea. This is one ninth-grader's subjective painting, but one in which related factors (people) reinforce portrait.

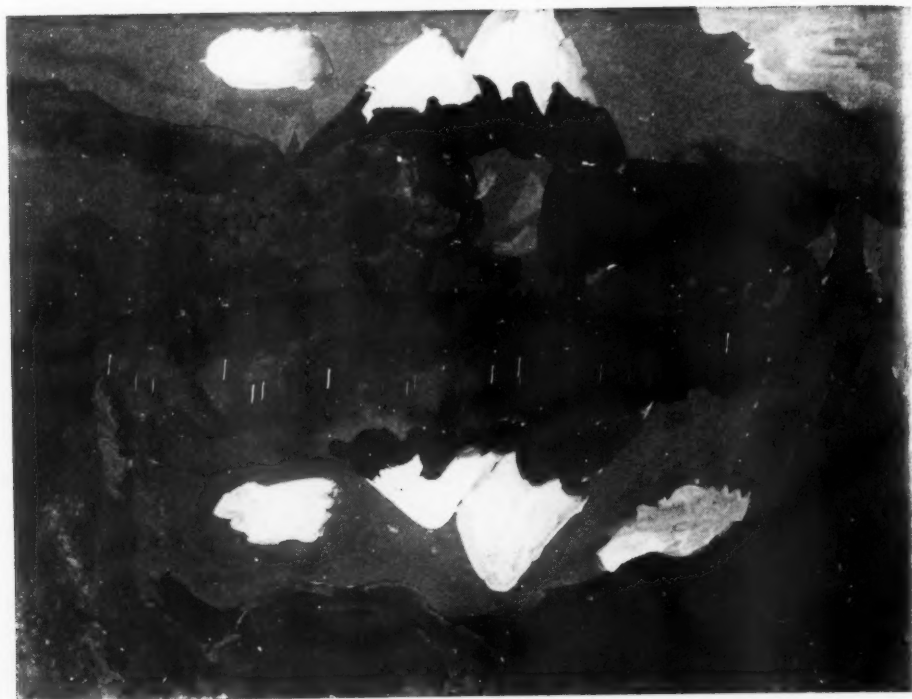


Strong directional lines in "Ferris Wheel" invite social contact, suggest potential sociability. Problem of acceptability is deep concern in congested life of adolescent.

all from the artist whose ideas change according to inspiration, attitudes and moods.

Just as the life of the adolescent is congested with problems of acceptability, changes of habits and attitudes, diversified interests and unpredictable feelings, so his painted expressions may be congested. A congested painting, or one in which numerous ideas are interwoven, does not necessarily indicate a congested or socially accepted individual. It may, and often does, indicate a lonely individual whose expressed composition reveals strongly the need for sociability.

Sociability generally reflects itself in groupings of people



Sociability becomes visually comprehensible in overlapping of groups of people, objects, but it is also revealed by mirrored (repeated) landscape.



In "The Floods" by ninth-grader, small social groups, widely spaced, are unified into whole by water planes expressed in strong directional lines.



and objects or the lack of them. In the art form and specifically painting, sociability becomes visually comprehensible in *overlapping*. Anything approaching this entails the element of space; that is, space shows between the objects in the painting. As at a social gathering, the approach of a young couple to the hostess reflects an anticipated warmth or greeting. The three soon become socially involved. Yet it is true that sociability can exist even if the three people remain in separated positions. It then reflects potential sociability. Sociability has not as yet arrived. This happens in painting through the precise manipulation of objects. In promoting ideas space plays as important a part as the people or objects. Overlapping objects or figures in a picture simply means placing them in such a manner as to eliminate particular parts of one. That is, one object is placed in front of or behind another. Thus a combined group is formed and a social unit becomes evident in the picture. The daily lives of adolescents demand this same type of social grouping in their drives for acceptance by the teacher, the class, the principal and lastly, by groups, either by their own choice or by their own submission.

Thus far I have mentioned overlapping in regard to grouping or single compositions within the whole. It is now necessary to relate these separate compositions to the whole itself. For example, the child may have painted groups of trees in which the groups are separate from the background. We now begin to realize how the child relates himself to his environment, and how the objects in his environment are related to each other. If the child reveals groups of trees growing out of the soil, and if the soil is the sole background area, then it is possible that the groups of trees will not socialize because space (in the picture) forbids it. However, if a series of planes of soil were revealed, then the direction of each plane would draw each group of trees together, not in actuality but in suggestion. Furthermore, if only two planes are evident (sky and land), then the groups of trees must pierce the sky so that these two important areas become one. In other words, consistent inter-penetration must exist between the objects and the surrounding areas.

Another major compositional factor to be considered is *balance*, which in its broadest sense necessarily involves size, color, ideas, weight, movement, detail and direction. Each of these elements of balance will coincide with one another. One cannot discuss size without realizing the effect of color. Nor can one discuss movement without its effects upon ideas. Yet the over-presence of one element will off-balance the composition and one must not indulge in balancing tactics to the extent of sacrificing the strength of the idea.

Expressing one's feelings should be an intuitive process. If a strong decision is made concerning a personal or social problem, this same strength will be revealed in a sure intuitive response in the painted expression. On the other hand, if indecision dominates a personality, his depiction of an idea in graphic form may be clumsily portrayed. Thus, his picturization may be balanced or unbalanced according to compositional needs, but those needs have been thwarted by indecisions and uncertainties, so the outcome matters little. The adolescent remains frustrated and his composition frequently is a revelation of this. In considering the elements of balance it must be clearly realized that the ideas and the objects symbolizing these ideas should flow naturally from the mind and heart of the adolescent.



Outside forces are insignificant in some subjective expressions. In general children who paint purely subjectively are thought to feel socially rejected.

The manner in which sociability plays its role in a painting is generally reflected in two major types of expression—subjective and objective. A subjective projection is that in which the adolescent so completely absorbs himself in his expression, reacting so emotionally that nothing exists except that one particular idea. For example, a fire may have caused tragedy to a family, and a child within that family may exhibit in a painting the sheer horror of the scene by depicting the anguished look on the mother's face at the possibility of losing a child. Outside forces assisting in the recovery of human lives go unnoticed, or if they are noticed they are overshadowed by the dominating scene of the mother.

Another example may be a sporting event in which the adolescent depicts himself in the painting as the hero. He places himself in the most significant role, and while he is acting his part the rest of the (continued on page 41)

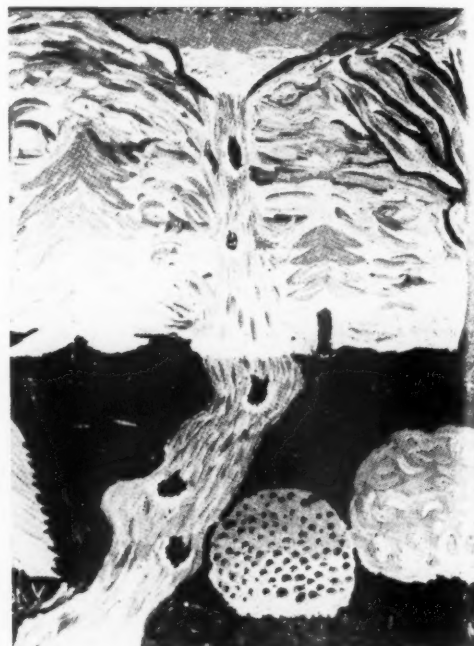
# The Adolescent's Expression: A



Struck spontaneously by beauty of nature, adolescent artist may express intuitively sight he has experienced.



Little Dutch maid (inspired by tulip festival) shows intuitive expression in paint of well-thought-out idea.



Waterfall painting clearly shows that knowledge has been applied along with intuitive response.

By **ROBERT HENKES**  
Hillside Junior High School  
Kalamazoo, Michigan

While mature artist may bring intellect to bear on emotion that sparks creative act, adolescent works from limited knowledge and expression leans heavily on intuition.

# : AN INTUITION



Adolescent may omit aspects of nature if he so desires but if he does apply knowledge, it must coincide with creative act or it becomes mere decoration.

Nature in itself is beauty. Only man's misuse of it makes it appear otherwise. Man in his artistic role can heighten, purify and deepen the beauty of nature.

Since art is basically emotion initiated by visual knowledge, the addition of knowledge to the emotion that has set creation in motion is bound to further the expression of the artist. In other words, the interplay of the intellectual and emotional aspects of the artist results in a more profound beauty of nature.

When an artist expresses nature, he may seek his knowledge through sight, either discriminately or spontaneously. If he slowly and painstakingly studies nature, his emotions will build up and recede at intervals, paralleling his interest

and newly attained knowledge. The intellect here then precedes the emotion, but as knowledge is infused into the expression, emotion increases, and the painting becomes a series of applied knowledge and renewed emotions. The artist in this sense controls the knowledge he has acquired, and through reason, an emotional and intellectual expression results.

On the other hand, an artist who is struck spontaneously by the beauty of nature may express intuitively the sight he has experienced. If this be so, then any newly attained knowledge adds to the pure emotion expressed, and the painting becomes both subjective and intellectual. It would be difficult to determine which possesses more of the truly



Child may use artist's means of projecting nature in concrete form but has only knowledge that is in him.

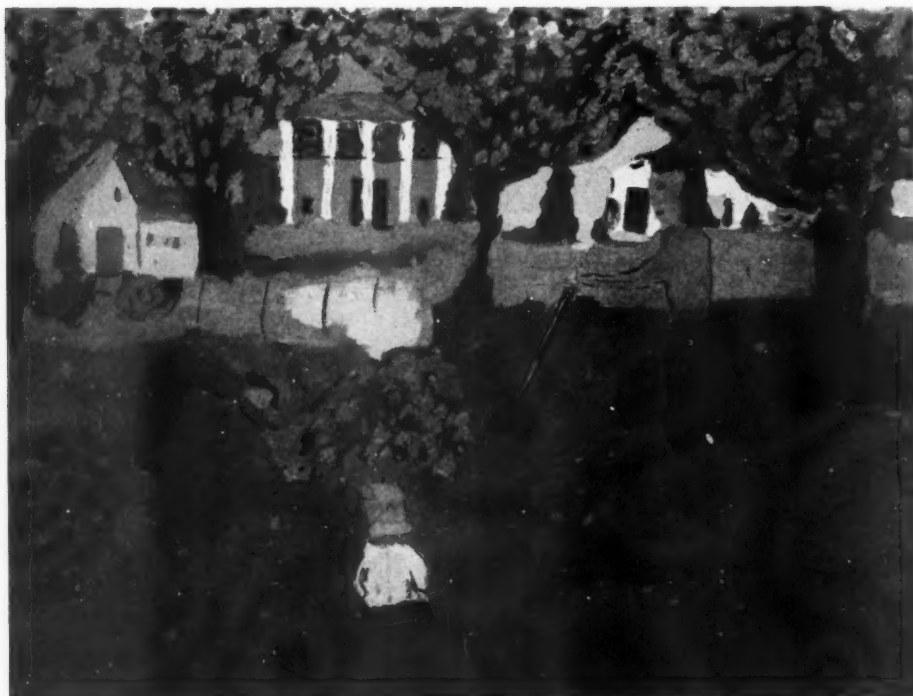
artistic—the emotional or the intellectual. Perhaps only the artist is capable of answering this, and even he cannot account for every subtle suggestion revealed in his portrayal.

The child uses both the emotional and intellectual aspects of his nature in expressing an idea, and to interpret that idea is a difficult task. He uses the artist's means of projecting nature in concrete form but in a more cumbersome manner. Because of his immaturity he uses only that knowledge that is in him. The child finds it difficult to express many ideas in a given painting, because of a constant fight between the intellectual and emotional aspects of his nature. His lack of knowledge sets up problems that take on one of two forms. He either completely omits from his painting those things of nature he feels incapable of expressing, or he expresses those things intuitively, completely unaware that he lacks knowledge.

If knowledge of nature is gained merely for its own sake, it serves no immediate end. The adolescent then simply adds knowledge to his expression as an afterthought. It must be expressed simultaneously with the emotion involved. An illustration may clarify this point.

A child generally expresses an aspect of nature, such as grass, as an area or patch of a single color. He does not examine a blade of grass to determine its subtle variations of color. In order for these modulations to be intuitively expressed, they must be painted as singular units but conceived as a whole. If he simply paints a mass of green, and later superimposes upon it the minute aspects of nature, he has falsely expressed the nature of grass. A blade of grass possesses a life of its own, but a child sees grass as a whole and not

(continued on page 40)



He either completely omits from his paintings those things of nature that he feels incapable of expressing, or he expresses those things intuitively.



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**By EDITH BROCKWAY**

During a summer art class in Decatur, Illinois, Mrs. Lee Piggott gave her students a type of working material they had never used before. From a large cardboard box came an assortment of jig-sawed Styrofoam which the city art director, Norma Riehl, had had prepared for the fall school sessions. She had visited the local typewriter dealers, who gave her discarded Styrofoam packing cases and had these cut into a variety of shapes by a shop man who operated a jig saw.

With strong toothpicks and heavy pins,

Decatur schools introduce material in all elementary grades. These are older children (sixth grade) starting work.

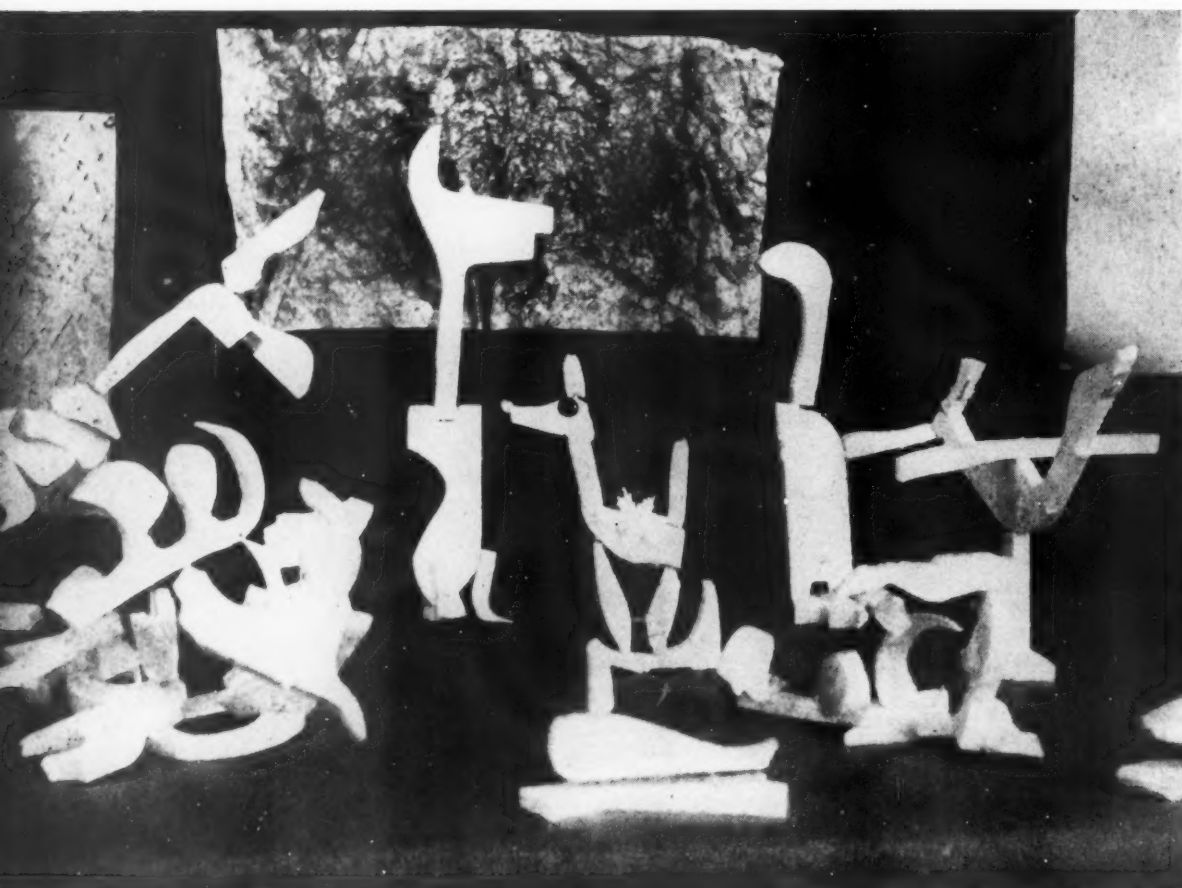




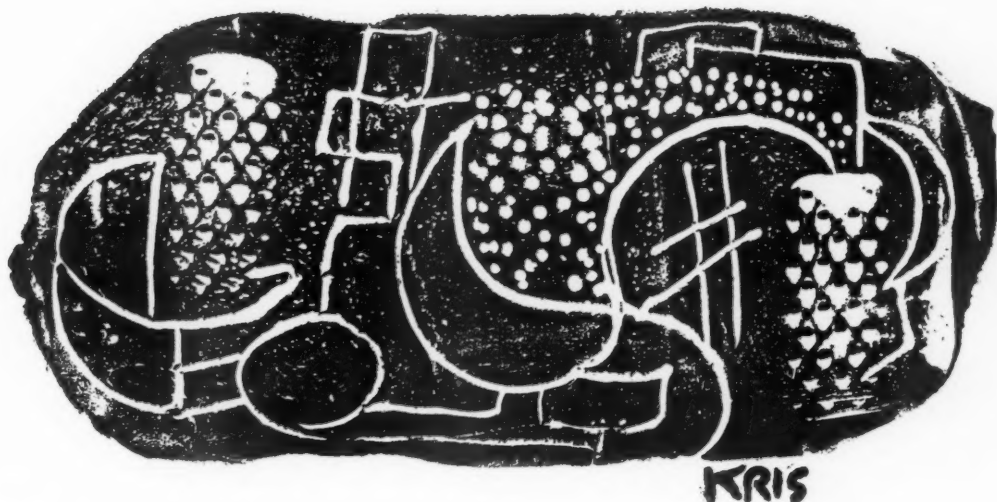
Youngster building 3-D abstraction gets helping hand from Mrs. Piggott, summer art instructor.

the students set to work. As they made abstract structure designs and stylized people and animals they learned lessons in balance and space management. If the cut piece to be mounted one upon the other were not shaped to the design the student had in mind, scissors and sandpaper were used to change them.

When the morning's work was over the finished pieces were lined up for inspection and appraisal. From this beginning the elementary schools of Decatur launched experimentation with an interesting new material.



When morning's work is over, finished pieces are lined up for inspection and appraisal. Display includes animals, abstractions—all studies in management of space and balance.



# CLAY PRINTING PADS SEEK A SOFT TOUCH

By **JOSEPH A. CAIN**

Art Instructor  
W. B. Ray High School  
Corpus Christi, Texas  
Photos by Glen Blackwell



Student on right rolls lump of plasticine into pancake-like shape and size, while another boy starts to draw in design. His stylus is handle of brush.

**Plasticine lumps produce linoleum-like prints in limited edition, as fleeting designs afford quick insight into art of print-making.**

One of my second-year art classes became involved in experimenting with various graphic processes, working toward a broader understanding of print-making. They started with such simple techniques as mat-board printing and monoprinting. After the students had done considerable research and had applied their growing knowledge to these traditional techniques, they started to seek new ideas and materials for print-making.

Recalling that archaeologists sometimes make pencil rubbings from certain types of shallow relief sculpture we thought of clay and this led us to consider clay's possibilities for print-making. We of course appreciated that a material that can withstand pressure is more suited for graphic processes but for a quick inexpensive method of executing a limited edition of prints,



Clay pad is inked as if it were linoleum block. Water-base ink is used in order that it may be washed off clay after printing.



Equipment for plasticine printing is simple: reading clockwise from upper left corner, inked clay piece ready to print, square print by student, brayer and piece of picture glass for rolling ink, pencil, brush, tube of water-base ink, rolling pin, prints.





plasticine is an interesting medium. Such experiments require only common plasticine, a roller of some kind, a pointed instrument for drawing on the clay and a few other simple tools. The method briefly is this:

(1) With a common rolling pin, roll out a lump of plasticine into a pancake size and shape (more interesting and quite different from the usual rectangle) to approximately one-quarter inch in thickness.

(2) Draw a design on the flat surface of the clay. With any pointed tool, make the lines deeper and a little wider. Part of the background may be cut away with a wire-end modeling tool or spoon to create a relief effect.

(3) Ink the clay with a brayer in the manner prescribed for linoleum blocks. A water-base ink should be used in order that it may be washed off the clay after printing.

(4) Print the design by pressing the clay gently onto the paper or by placing the paper on the clay and carefully rubbing the reverse side of the paper.

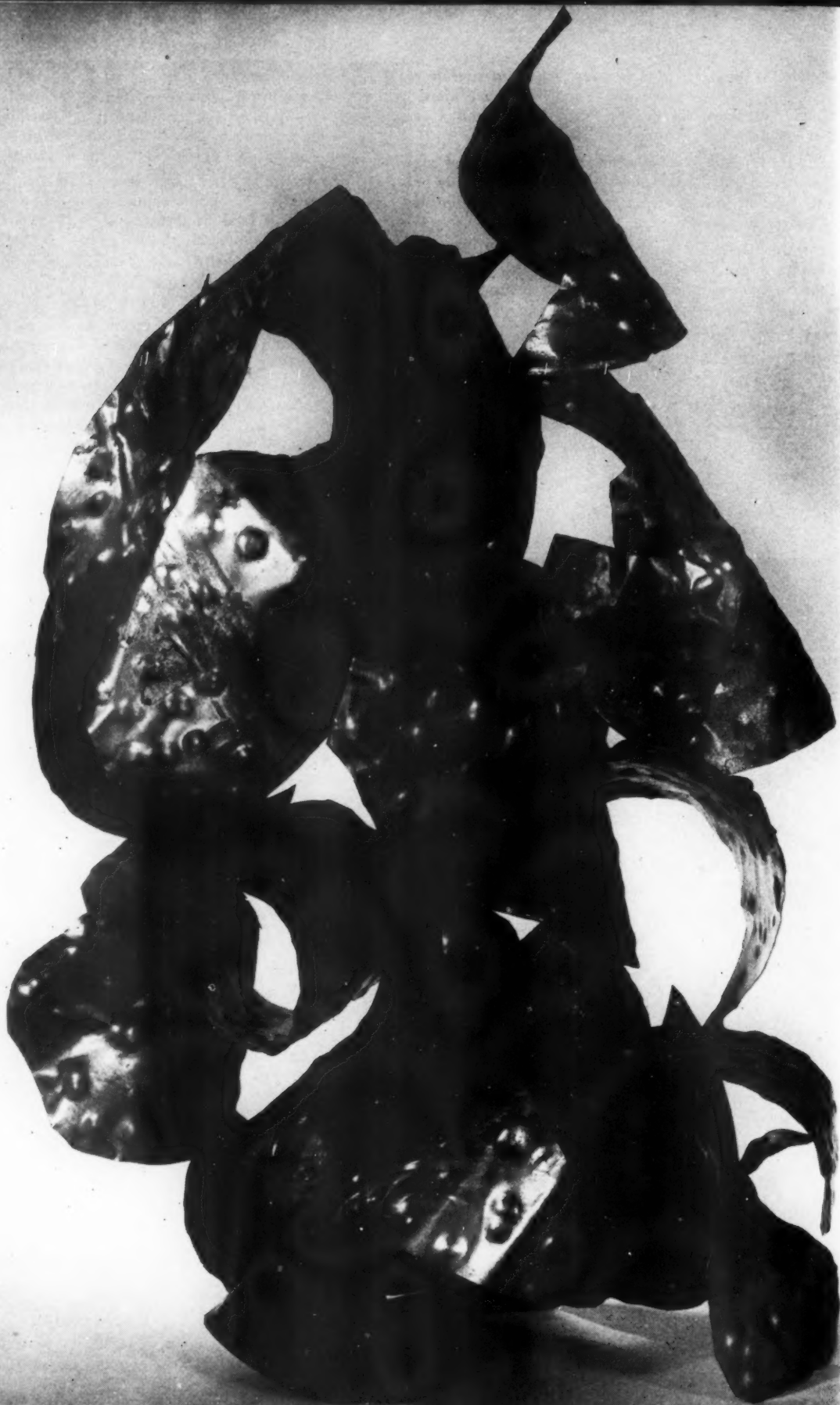
The student may use a relief-type technique or he may develop an incised design—or a combination of both. Interesting variations may be obtained by scratching the soft clay with different materials or by using different-shaped instruments to create textural variations and patterns on the background.

The limitations of plasticine printing are quite obvious to anyone who is familiar with the material's characteristics. After several impressions, the design will gradually become weaker as the clay flattens out. As a rule, however, the first five or six prints are sharp and clear. The process affords a quick insight into the art of print-making.

As educators we operate on the thesis that each material whether traditional or experimental serves to enrich the funded knowledge of techniques we are striving to give our students. Therefore, by allowing them to experiment with old materials in a new way, we may stimulate their imaginations, thus leading to the production of unusual and interesting visual effects. ■



Brian  
McGrath 1-14-60



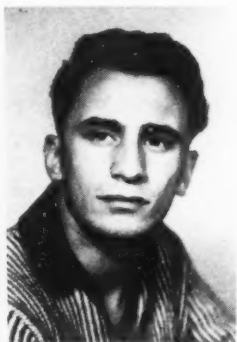
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JUN

THE MOUNTING FLAME—John R. Serra

JUNIOR ART GALLERY  
FOR YOUR BULLETIN BOARD



The art department here at Montclair High School is indeed fortunate in being located in the heart of the creative center of southern California. Our classes take frequent trips to nearby exhibitions of the Claremount Associated Colleges.

By attending these exhibitions and lectures we become aware of the serious importance of art in our future.

This sculpture was a direct result of seeing, studying and having these newer types of self-expression explained to us by our teacher. I used tin cans, ball peen hammers, gas torch and brazing rods to show my feelings directly with the materials. ■

A large, stylized handwritten signature of John R. Serra. The signature is written in dark ink and features a large, sweeping loop at the beginning and a long, horizontal stroke at the end.

Montclair High School  
Montclair, Calif.

Who can measure the value of art appreciation in life of retarded child?

Vocabulary learning alone does wonders for his too-often-punctured ego.

# RETARDED CHILDREN MEET THE MASTERS



Once acquainted with Mona Lisa, children want to draw their own versions in crayon.



By **BEATRICE ACHRACH**

Teacher of the Multiply Handicapped  
Christopher School for Crippled Children  
Chicago, Illinois

My retarded students have been highly enthusiastic about their lessons in art appreciation. After exhibiting a reproduction of an artist's work, I give the children a short biography of the artist's life. We then analyze the work.

First we discuss the subject matter. We proceed to an analysis of the colors used. In discussing a painting we also touch on such topics as perspective, special effects, etc.

The children are especially pleased with their expanded vocabularies. They have been introduced to such terms as: *perspective, warm and cold colors, subject, artist, painting, two- and three-dimensional, medium, art museum, reproduction, sculpture and model.* The terms have been used so

frequently in our discussions that they have been mastered by the children. It gives them a great feeling of pride to be able to incorporate these terms in their comments about paintings. It also does wonders for a retarded child's too-often-punctured ego. How sophisticated he feels when he states that the reproduction he is examining consists mostly of "warm colors"! Even the paintings in the school corridors take on new interest and meaning to the children.

The results of this analysis are manifested in the children's own drawings and paintings that have followed these lessons. One of our art projects was centered around the Mona Lisa. When a reproduction was shown to the children, they were





In study of Manet painting of daughter of his doctor, children find bits of bright color throughout specific sections (such as gloves, which look gray but actually have red, blue, white in them). Then in painting versions of Manet work, children create interesting color effects.



told where the original could be found and Paris was located on a map. A brief biography of Leonardo da Vinci's life was related. I then told them how this mysterious smile has inspired the writing of an opera as well as numberless stories and songs.

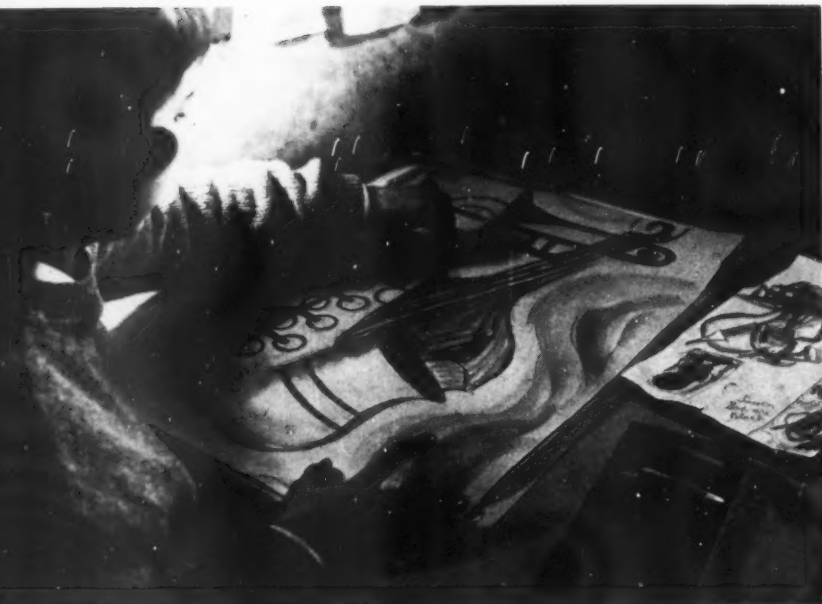
The children enjoyed the opportunity of giving their own interpretations for this enigmatic smile. Among their solutions were: "She's smiling at the artist", "She's thinking about something funny", and "Because she's going to have a baby".

We then analyzed the painting—the colors, background, repetitions of colors and

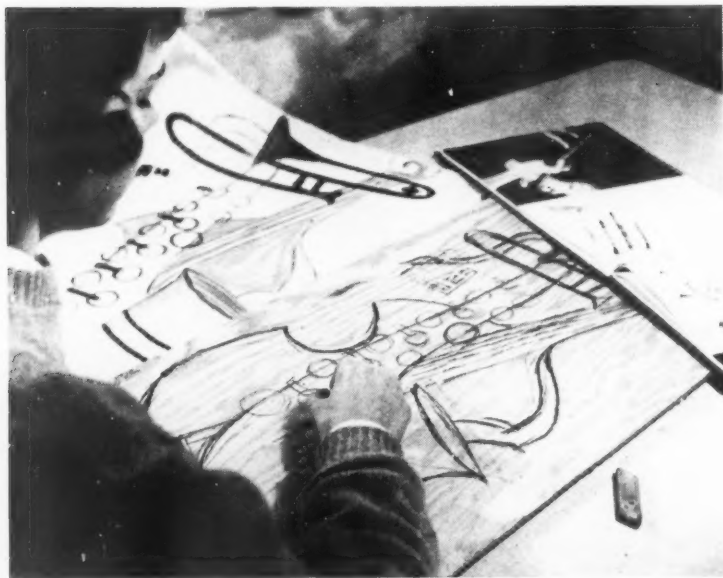
(continued on page 37)

LITTLE DROPS OF GLUE,

# LITTLE GRAINS OF SAND...



Ninth-grader plans mosaic on newsprint matching size of plywood base, uses pastels or colored chalk in colors of aquarium gravel to complete drawing.



Colored sketch is either traced or directly copied to plywood with soft, heavy pencil. If not well-defined these lines may be lost during gluing.

By EDITH BROCKWAY

For the patient hand and the inquiring eye looking for a new angle in creating mosaics, the making of aquarium gravel art pieces can be a fascinating objective. In this kind of artistry gravel is substituted for paint and a pair of tweezers for a paint brush.

The gravel is inexpensive, easy to get, comes in a variety of colors, and is easily applied. The other ingredients are scraps of quarter-inch plywood, ceramic tile cement or plastic resin glue, a pair of tweezers and an idea. Putting all these together with a liberal amount of time produces surprising and satisfying results.

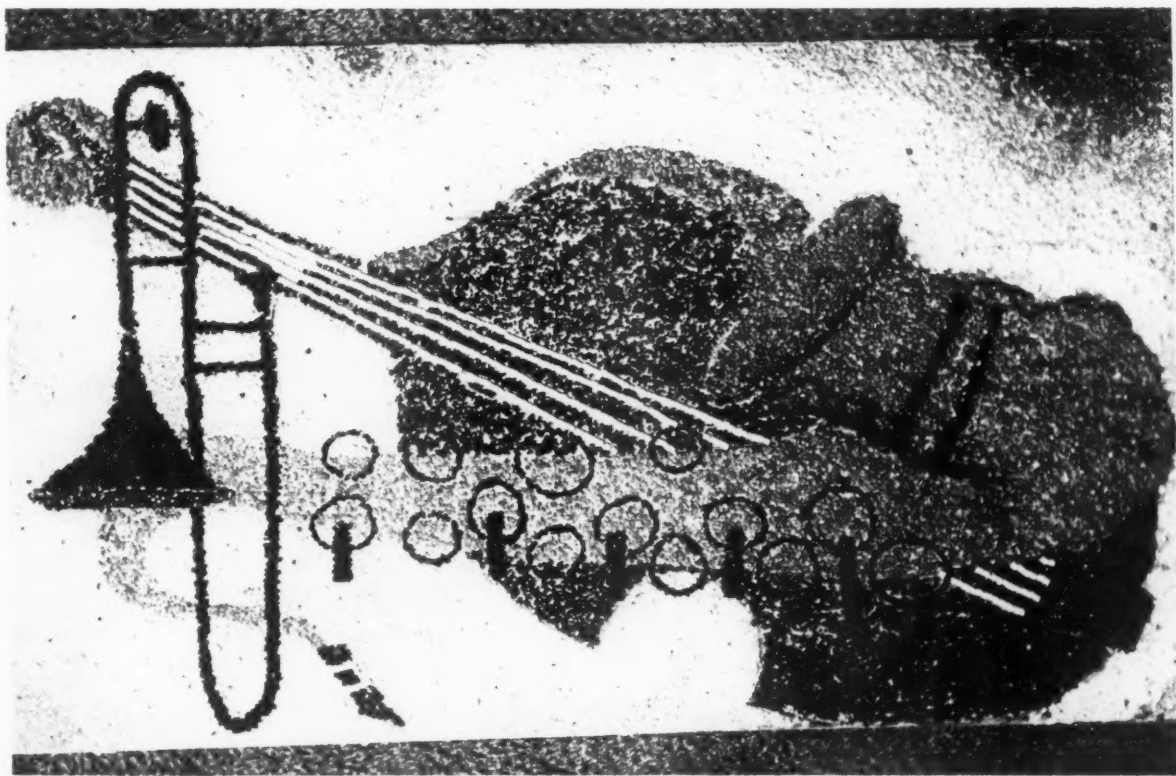
Scraps of plywood can be cut to the size you wish at the local lumber yard or on your own jig saw. Different shapes, such as fish, animals, birds, flowers, or abstracts can be cut by jig saw.

Gravel is available in one-pound sacks from your local aquarium dealer in colors ranging from white, yellow, orange and reds through greens, blues, browns and black. They all tend to be brilliant in tone and they reflect light in the finished work, giving it a glitter.

Plastic resin glue in a pointed-cap tube is the best adhesive for the gravel, particularly when a detailed design is in process, as small amounts may be squeezed out to be graveled before it begins to harden. The principal lines of the design should be filled with tweezers, setting down each grain in rows following the shape of the line. This sets the pattern of the design. Never spread the glue over areas that cannot be graveled in a few minutes as after the film forms on the glue the



Each color of gravel is kept in separate pan. For detailed work, bit of glue is put on, then with tweezers and finger tips gravel is positioned. Blunt instrument such as pencil helps to press grains in firmly. Finished mosaic shows bass viol in two shades of blue, saxophone light green edged with black and red, black trombone touched with red. Background shades from white, yellow to orange, red.



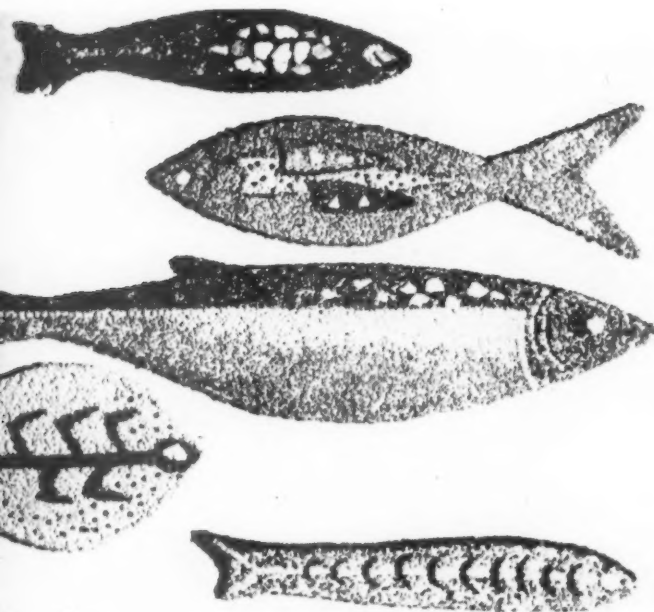


gravel will not stick as well. If this happens, scrape off the glue and begin again.

When ceramic tile cement is used, the same rule holds. This cement can be worked longer than the resin glue before it sets, and for that reason it suits large areas where no design is involved. Gravel can be quickly pressed into these areas with the fingers or side of the hand.

Creating the idea for the finished work is the point where one's artistic abilities come into action. Abstract designs, compositions copied from paintings, portraits, design motifs from nature—any may be the basis for a mosaic. It is well to keep in mind that the finished work will be a flat pattern. Plan the layout in small sketches, first in black and white and then in color. Pastels or colored chalk are a fast-working medium for this.

Now transfer the best sketch to a sheet of newsprint or drawing paper of the same size of the prepared plywood board. This should be proportioned the same as the finished drawing on the plywood and colored the same as your finished (continued on page 39)



Senior high students work in groups, make common use of gravel supplies on plywood or masonite bases. Left, portrait of lady is finished in shades of bright blue, red, black, white, orange, greens and yellow. Fish for wall grouping are cut out with jig saw, covered with aquarium gravel. Shell pieces give scale effect.





Ancient Malayan dyeing process  
is not for unambitious class but  
once embarked on it even least  
enterprising find it irresistible.

# BATS ABOUT BATIK

By **SUZANNE YOHLER**

Arts and Crafts Instructor, Unified Arts  
Man School, Oak Park, Ill., Elementary Schools

"What's that stiff stuff pinned to the cardboard?" "What are those colors?" "What happened to that brush?" "Why is all of that wax in that cloth?" "Gee, that's pretty on silk." These comments and many others arose from a section around the window counter-top where an assortment of batik designed materials were displayed. A slow-growing curiosity enlivened my eighth-grade class. Examining as only teen-agers can, they asked more questions. I tried to explain the batik process briefly and simply and where it originated.

The Malayan people have used this very old and tedious process to enhance their clothing stuffs for several centuries. Intricate patterns and designs are carefully drawn in charcoal on soft, dry material. The drawn areas are then covered with hot beeswax applied either by brush or trailed on by means of a small spouted copper instrument called a "tjanting". The material is then immersed in warm dye. The dye permeates the unprotected material but not the areas covered with the wax. Rinsing the huge kettles of hot water helps to eliminate the wax from the fibers and set the dye. If additional designs and colors are desired, the entire process of drawing, applying the wax, dyeing and boiling starts over again.

A very simple sports blouse (styled after the popular hanky blouse) was selected for our first project. At my suggestion each student took a 12-inch square of plain cloth to experiment with some sample strokes and color combinations. These pieces of material were pinned to a section of cardboard at least two inches larger than the material, which provided a firm support for the work. The actual blouse material was cut into a piece 24 inches wide and 42 inches long. Washing removed the sizing and pressing while damp quickly restored the smooth surface to the material.

One student covered several of our tables with a thick layer

of newspaper as another prepared the paraffin in a double boiler. Meanwhile the dyes were mixed according to the manufacturer's directions, heated and poured into pans and wide-mouth jars. Brushes were selected and placed beside the material. (Once brushes have been used in wax, no amount of cleaning will remove all traces of wax from the bristles.)

All-over patterns that had been previously selected were drawn lightly in pencil to serve as guides. The students brushed hot paraffin on

*(continued on page 37)*



Each student designs piece 24x42 inches, large enough for simple sports blouse. Batik has its own distinctive beauty.



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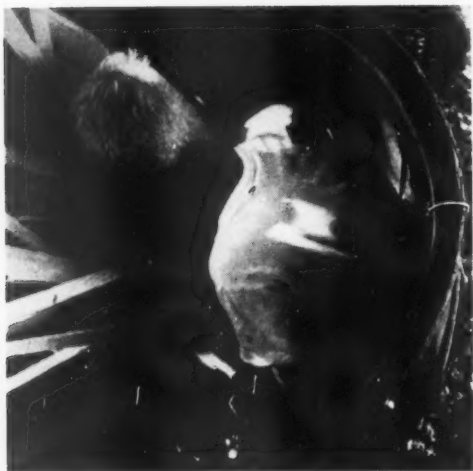
The Republic of Colombia is located in the northwest corner of South America. If one travels by land down through Central America until he touches the southern tip of Panama, Colombia becomes the gateway to South America. Although the arts of Colombia have remained relatively unknown in this country, this nation witnessed a flourishing of artistic activity between the close of the 16th and the beginning of the 19th centuries. Painting, sculpture, gold work and furniture-making were the principal art forms.

In an effort to bring well-deserved recognition to Colombian art, the Lowe Art Gallery of the University of Miami this spring held the largest exhibition of Colombian art ever seen in the United States. The exhibit was co-sponsored by International Petroleum Company, Ltd.

The idea for the exhibition grew out of a trip made by Professor Robert Willson of the University of Miami Art Department more than a year ago. After conducting a month-long survey of Colombian art, past and contemporary, Professor Willson found that much work of great artistic value remained relatively unknown. The exhibit was conceived as a salute to Colombia on the 150th anniversary of its independence. The show included not only ancient examples of Colombian art, but also examples of work by contemporary Colombian artists.

Reproduced here is a small ceramic head from Tumaco. The ceramists of the Pacific coast at Tumaco were masters of naturalistic human and animal forms who molded small clay caricature figures, magic ideas and exaltations of motherhood. Such examples of small sculptured art were almost always painted red, orange, white and black.

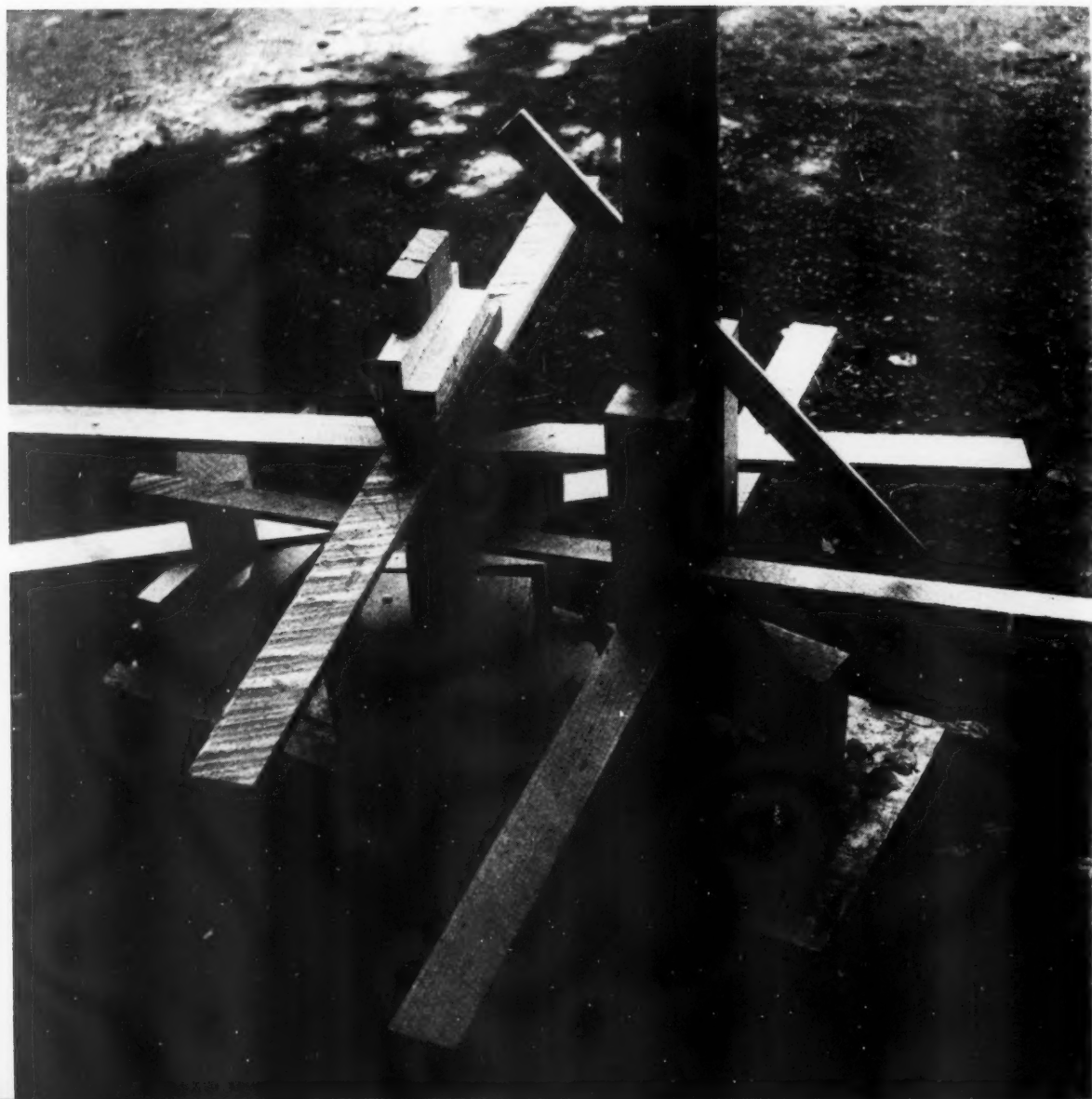
*Painted Ceramic Head, Tumaco Culture*  
Collection of Instituto Etnologico  
de la Universidad del Cauca  
Popayan, Colombia



Barrel holds wood scraps until used. Peter goes to heart of matter to find "just the right piece".

# WHO'S TOO OLD TO PLAY WITH BLOCKS?

Why limit playing with blocks to kindergartners? In hands of sixth-graders, play technique becomes something more

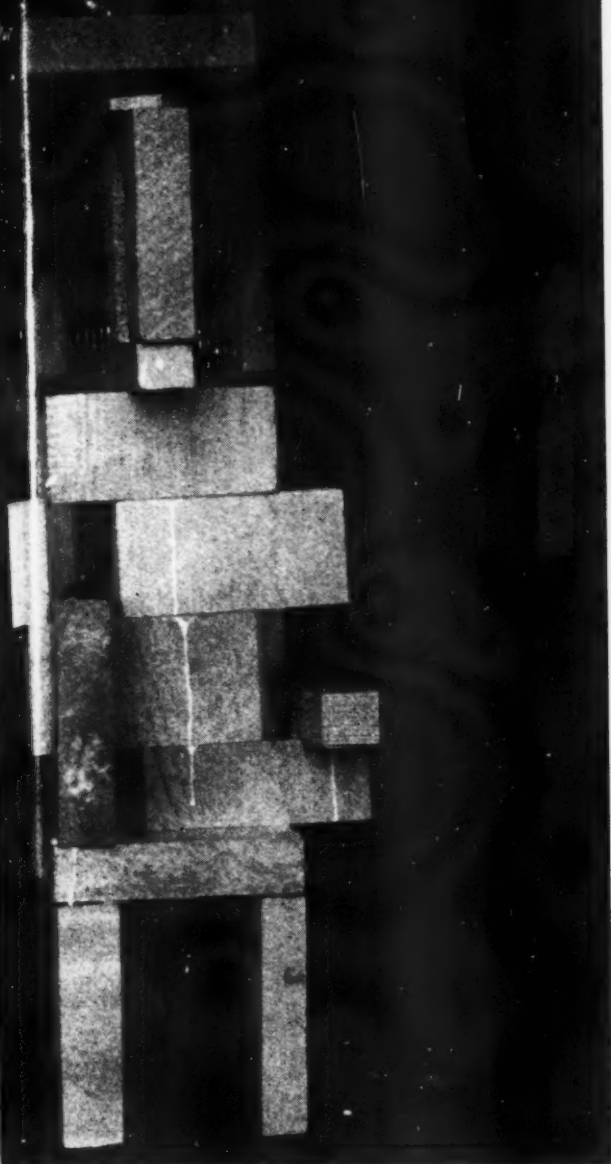


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Symmetrical scraps of wood from furniture factory need no cutting, may be formed into huge sculpture in short time.

**By JOSEPH DiBONA**

Director, Berkeley School of Creative Crafts  
Berkeley, California

Few children can resist the joy of building things. Educators have come to accept wood blocks as naturally in kindergarten as they accept a dictionary in the eighth grade. And yet blocks are soon put aside—and nearly forgotten by the time boys reach the age of 10 or 11. In our class we made an effort to revive this lost play technique by using wood scraps and turning them into wood sculpture. The technique was elementary, but the results were so spectacular we wanted to share them with others who might like to try something new.

It all began with a casual trip to our local furniture factory where we were delighted to find a rich variety of discarded wood scraps. These were always clean, neat and in most interesting geometric shapes. They immediately suggested the wood blocks that youngsters play with. But to our surprise, we always found a few sixth-graders rummaging around the wood pile for pieces to build with.

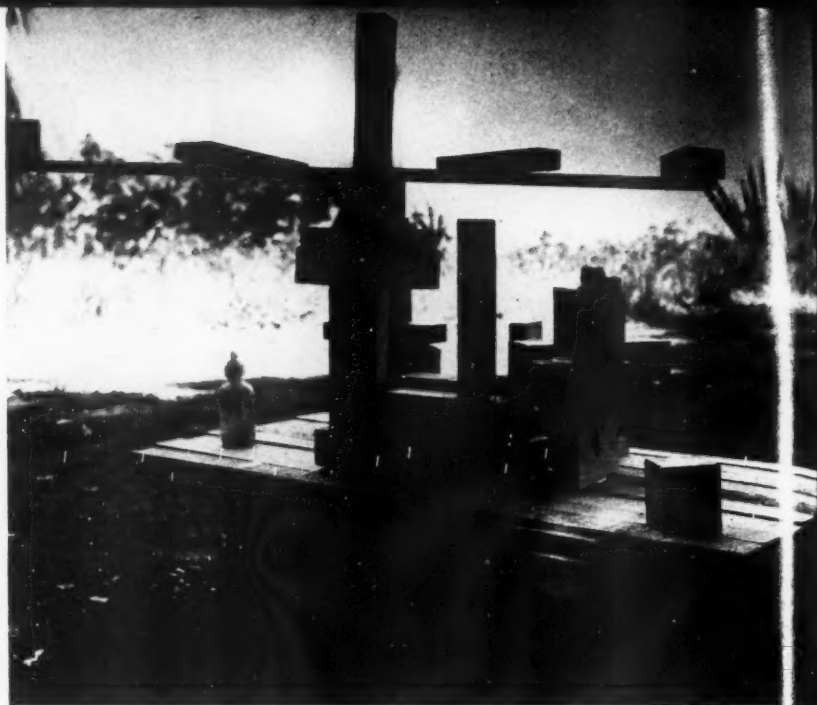
The factory manager told us that the discarded pieces were not at all unusual and



Methodical Dennis carefully places piece at angle. He uses plenty of glue, having learned new wood absorbs great deal.



Simplicity of activity suits it for children of all ages. Nicole—aged three—is very proud of this, her first effort.



Tina starts with old fruit box for base and little idea of what finished product will look like. Limitless variety of blocks—long, short, thin and fat—seems to suggest ideas for forms as we go along.

that any furniture factory throughout America would have similar pieces that they would be happy to see people cart away. We collected several random cartons of the odd-sized blocks and hauled them to class. The children were immediately delighted with the ease and rapidity with which they could build anything that came to mind. Placing one piece on top of another or next to it could begin a sequence that might develop into a skyscraper or a space station.

The first problem we encountered was how to hold the pieces together. We could use nails, glue or a combination of the two. By experimenting, we found that the white casein glue worked best because it dried to a hard firm bind and was colorless. This latter quality was important since any extra glue that dripped down an adjoining piece would not mar the finished product. As the children worked, they found that the unsized wood required more glue than they thought at first, since the dry blocks absorbed much of the glue.

We tried this technique with several age groups, including our own three-year-old daughter, and all had the same tremendous success. No matter how timid or advanced a child was, the ease of putting one block on top of another was always satisfying. For the three-year-old the accomplishment of placing five consecutive blocks, one on top of another, brought squeals of delight. For the ten-year-olds there were intricate cantilever arrangements of horizontal lines and vertical contrasts. For the 12-year-olds there were ultra-modern hotels and skyscrapers displaying marvelous interrelations of light, shadow and open spaces.

In an hour one or several constructions could be made and left to dry. Some children worked very rapidly; others were



We effected considerable saving by buying glue in quart containers, using old squeeze bottles. Since wood was free, glue proved to be our only expense.

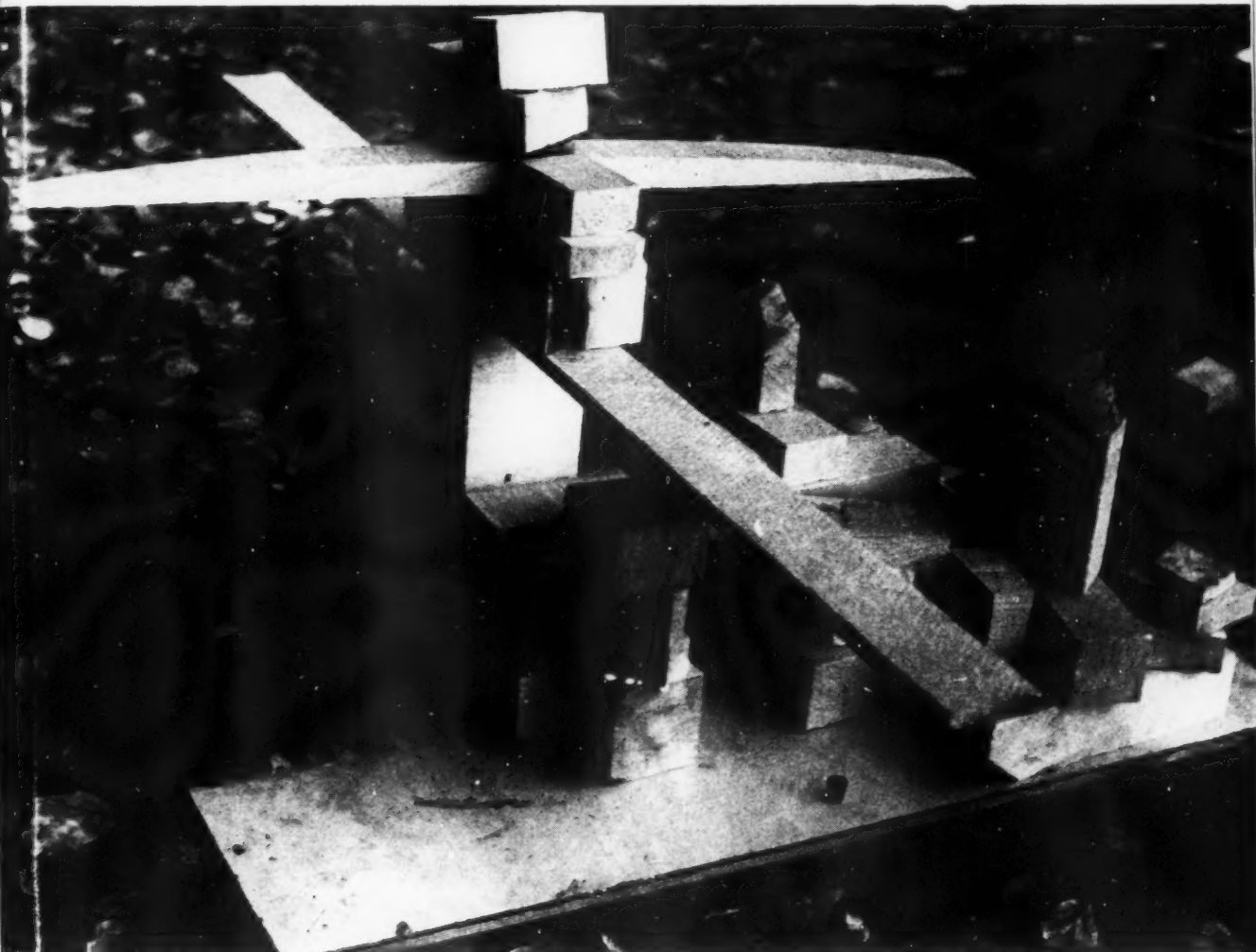
deliberate and placed each piece thoughtfully in careful balance with the rest. For all, the material seemed to respond in exactly the way they intended it to. Although we called this wood block sculpture, it was not so much the essential nature of wood that was exploited as the shapes and sizes that we had to deal with. It is similar to the ancient architects making beautiful brick structures, not by exploiting the nature of clay from which the brick was made but the shape itself.

Besides exploiting this essential quality of what they had to deal with, the children unwittingly learned a great deal about structure in general. You simply cannot put the second piece of wood on where no first piece has been placed. Without a firm foundation nothing will stand. With an almost intuitive alertness to this prosaic truth, they

quickly accomplished what they set out to do. Of course there were pieces and bits that came crashing down from unsupported heights. But in the 20 or so minutes that the glue takes to dry, there was more than enough time to rebuild it differently so that it would stand.

Gone were the questions, "What shall I make?" and "How do I begin?" The children entered into this simple activity with a gusto that we seldom see. Each was master of his technique and material and was perfectly happy with the results. With the use of these free materials and glue, we were able to talk about the essentials of line, texture, volume and shadow under the most meaningful circumstances. It was an experience the children loved and will never forget, and we heartily recommend it to all teachers who want to open new doors in the wonderful world of art. ■

Wood scraps for activity of this kind are readily available. Combining them, children discover relationships of space, texture, unwittingly learn about structure in general.





Maplewood-Richmond Heights School, Maplewood, Mo.

## PAINTING

Rochester, N. Y., Public Schools



Double easels are desirable but provide painting area for relatively few children. Most painting is done on floor spaces between tables and around edge of room.

Painting is a completely new experience for most kindergartners. At home many have had access to pencils and crayons but relatively few have worked with brush and paints.

In many ways this fact plays to our advantage. Children have fewer if any preconceived notions of what their paintings will look like. They are excited about the new experience and look forward to their first paintings with great eagerness. There is a much greater chance for complete honesty of personal expression in paintings than drawings because some parents try to push children in drawing, even drawing things for them to copy. Too, there is a tendency to grip the crayon or pencil so tightly that the work is cramped and small. The long-handled brush with its wide set of bristles suggests a bigger, freer approach.

### Equipment

Most kindergarten rooms are equipped with several double easels. The paint trays hold jars of fresh paint all the time so that children during free periods may paint if they wish to do so.

Unfortunately, these easels provide painting facilities for relatively few children. A better solution is a small table, or tote-cart on wheels, to serve as our main store of painting equipment. Here we keep a larger number of jars of paint, each with its own brush, a supply of 18x24-inch newsprint paper, a stack of old newspapers to spread on tables or floors and sponges for clean-up. Most of the painting will probably be done on the floor, the furniture moved to one side possibly, or the children squat or sit in aisles between desks or tables and around the edge of the room.

Most kindergarten teachers use powder paints because they are cheaper than pre-mixed tempera or poster paints. There are few advantages to the pre-mixed paint, and if there is a question of budget it is better to have a larger quantity of paint and a wider variety of colors. In one school year a class of 30 children can easily use up two dozen one-pound cans each of red, yellow, green, blue, purple, orange, brown,

By F. LOUIS HOOVER







Seattle, Wash., Public Schools

black and white. Of course, the amount of paint used will be determined primarily by the amount of time and emphasis placed on painting activities.

School supply catalogs list easel brushes. These brushes have long handles and the best quality have seamless metal ferrules. Brushes with stiff bristles approximately one inch long are preferable. The bristles are set in glue so we must avoid washing them in *hot* water which tends to dissolve the glue. A supply of approximately 36 brushes might include 18 quarter-inch brushes and 18 half-inch.

Unprinted newsprint 18x24 inches in size may be purchased by the ream (500 sheets). A ream provides 30 youngsters with about 16 paintings each, but the paper will be used in so many different ways in the classroom that the purchase of three or four reams for the year is recommended. If half-sized sheets (12x18 inches) are needed on certain occasions, it is easy to cut the large sheets in half on a paper cutter.

#### Mixing Paints

We can't avoid an occasional spilled jar of paint, so they are kept not more than one-third full. To prepare the paint, put four to six tablespoons of dry powder in a jar, add just enough water to make a paste, then add additional water to



Five-year-olds enjoy group painting. Everyone works on same sheet of wrapping paper, each filling in his assigned area.

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make the paint creamy in consistency. Avoid watery paint; it is difficult to control and lacks brilliance. Paint should be thin enough to flow easily and thick enough so one cannot see the paper through it.

Because evaporation causes the paint to thicken, teachers keep jars tightly capped between painting sessions, especially over week ends. Much time can be saved if all jars and caps are the same size. For this purpose, Skippy Peanut Butter jars are ideal. They hold a pint, and their low, big-bottomed shape doesn't easily tip.

#### Smocks

Some type of smock should be required for painting activities. This may vary from one of Dad's old shirts with sleeves cut short to a rectangle of oilcloth with a hole in the middle to slip over the head.

#### Beginning Painting

There is no one accepted method of presenting painting to young children. Some teachers set out several relatively deep colors such as red, blue, green and purple. Each child is invited to choose one color. This dark color makes a



Seattle, Wash., Public Schools

Period of time for clean-up should be planned as basic part of activity period. Large sponges should be accessible to children at all times. It is a kindness to teach child to pick up his papers from floor, to wash up spots of paint from floor or table and to hang up his smock when finished.

strong and satisfying contrast against the light paper. Yellow and orange are not included in these first paintings since their contrast with the paper is rather weak. After several painting experiences, the child is encouraged to choose two colors, perhaps one light and one dark, and then three and four colors.

Other teachers like to introduce painting experiences by "painting" on the chalkboard with water. The child knows that his picture will soon dry away and he is free to paint as large as he likes. Meanwhile he is learning always to put on his smock for painting and something about the care of brushes, to set his jar where it won't be easily tipped over and other necessary disciplines.

Of course there are disciplines—or restrictions—in art activities just as there are in other school activities. For example, children should learn to take care of brushes and to drag a loaded brush across the *inside* of the jar to remove

surplus paint which otherwise may drip on the floor, table or down a painting. He must learn to pick up his papers from the floor, where to take his paintings to dry, to wash up spots of paint from the floor or table with a moist sponge, and to hang up his smock before returning to his seat.

It is a kindness to the child to teach him responsibility. And responsibility includes his obligation to help clean up the room after art activities. A period of time for clean-up should be planned as a basic part of the activity period. Soon the children will take this for granted and, if held to relatively high standards, will take pride in seeing that the room is left in good order. Large sponges, kept where they are accessible to the children, are basic items for painting activities.

#### What to Paint?

Some five-year-olds are still in the scribble stage. Their first paintings

(continued on page 40)

# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

**ADVENTURES WITH SCISSORS AND PAPER** by Edith C. Becker, International Textbook Co., Scranton 15, Pa., 1959.

Scissors and paper are the old stand-bys of the art teacher. You know the familiar question: "What can you do with paper?" You can bend it, cut it, slit it, plait it. Because the cut-fold-paste paper media is so tried and true, there apparently is a market for books on it. Edith Becker has just written *Adventures with Scissors and Paper* and it is packed full of pictures of paper experiments she has tried with students.

*Adventures with Scissors and Paper* constitutes a sort of guide to working with paper. Miss Becker's text appropriately urges exploration and evaluation. The diagrammatic drawings on how to cut and/or fold some of the paper gadgeting are a bit jarring when the title invites us to be adventuresome.

■ ■ ■

**ART OF THE WORLD: INDIA** by Herman Goetz, McGraw-Hill Book Co., Inc., New York, N. Y., 1959.

**ART OF THE WORLD: INDONESIA** by Frits A. Wagner, McGraw-Hill Book Co., Inc., New York, N. Y., 1959.

McGraw-Hill has introduced its new series entitled *The Art of the World* with a volume on India by Herman Goetz, and a volume on Indonesia by Frits Wagner. If these two volumes are any indication of other volumes to come, this is a series worth collecting. Each volume is designed to be sold at a reasonable and identical price. Herman Goetz has chosen to show how Indian art has developed out of natural historical origins, rather than to follow the usual simplification of classifying all Indian art as exclusively religious. In Goetz's *India* one is always aware of the historical, sociological and religious backgrounds.

The blend of cultures that one finds in Indonesia preoccupies Frits Wagner in his *Indonesia*. Wagner focuses on relating and tracing the influences of the Chinese, the Hindu and the island cultures.

The color illustrations (all tipped in) are very beautiful. The drawings which accompany the text are quite effective. This series will be valuable for school libraries if all volumes are as well edited as these.

■ ■ ■

**GRAPHIC DESIGN** by Mathew Baranski, International Textbook Co., Scranton 15, Pa., \$6.50.

The title, *Graphic Design*, which Mathew Baranski gives

By **IVAN E. JOHNSON**

Professor and Head  
Department of Arts Education  
Florida State University, Tallahassee

to his latest book is misleading. It is actually a book on printing media for art in the classroom, not a book on professional graphic arts techniques. The range of printing media is quite broad. Mr. Baranski describes processes well. As in his book, *Mask Making*, he presents his material in a way that helps teach it. For example, the author suggests some very simple and beautiful print processes for young children to try. For other developmental levels, he suggests media that would prove stimulating. Obviously, there are many media with which we have long been familiar.

The layout of *Graphic Design* is beautifully designed. Illustrations have been generously supplied for the text. The particular examples used to illustrate the text lack distinction, but Mr. Baranski's text organization overcomes this handicap.

■ ■ ■

**COMPLETE BOOK OF HANDCRAFTS** by Ruth Zechlin, Charles T. Branford Co., 69 Union Street, Newton Centre 59, Mass., 1959, \$6.50.

For a number of years bibliographies on arts and crafts coming from Europe have listed a book on handicrafts by Ruth Zechlin. This book has been translated and now appears in this country under the title, *Complete Book of Handcrafts*. It is an interesting book for its comprehensiveness rather than for the uniqueness of its contents. For example, in this country we seldom emphasize knitting, embroidery, sewing and stitchery among our crafts; Miss Zechlin gives considerable space to them. Perhaps the most valuable sections are those on weaving, basketry, leatherwork, batik, ceramics, metalwork and woodwork. The wood crafts suggested are delightful as are some types of the puppets. The crafts are generally well suited to the interests and needs of children but particularly suitable to community youth organizations. *The Complete Book of Handcrafts*, as a source book of ideas and techniques, belongs on the school library shelf. It is not designed as a book on the method of teaching crafts.

■ ■ ■

**KORIN** by Doanda Randall, \$1.25.

**CHINESE PAINTINGS, XI-XIV Centuries** by James Cahill, \$1.25.

**GOLDEN SCREEN PAINTINGS OF JAPAN** by Elise Grilli, \$1.25.

Art of the East Library Series, Crown Publishers, Inc., 419 Fourth Ave., New York 16, N. Y., 1959.

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The Art of the East Library Series has published these small, choice paperback books on Chinese and Japanese art: *Korin*, a monogram on the Japanese portrait painter of the 17th century; *Chinese Paintings XI-XIV*, an appraisal of the art of the Sung and Yuan dynasties; and *Golden Screen Paintings of Japan*, an account of the great Momoyama art. The beauty of the art depicted in these books comes through with jewel-like quality in the illustrations accompanying the text. The texts are so exceptionally well written they stimulate a desire to explore still further in the art of these periods. ■

## Batik

(continued from page 25)

some areas of the material, working as rapidly as possible and taking care not to drip the wax between the container and the material. For best results it is advisable to counter-paint the wax design on the reverse side. This insures that the dye won't leak into the design area.

The warm dye may be applied by dipping the material or by brushing on the colors. We choose the latter so that more than one color could be blended in while the material was damp. Washing in cool water helped to rinse away excess dye and to set the color.

Oh's and ah's punctuated the comment that flowed from one table to another. "Come see this one." "Look what happened over there where the dyes bled into each other." "It really did resist the dye!" The next big problem was to remove the wax from the cloth. Quickly the thickness of the newspapers on the tables was checked and the dry dyed material placed on top. Sandwich fashion more papers were placed on top of the material. Our old iron's dial was set on cotton, and the time had come to see if we could get the wax to disperse into the newspaper layers above and below the material. It was working! The used newspapers were quickly replaced by fresh ones and the ironing continued until the last trace of wax had been removed.

The blouses were completed either by hand or machine sewing. The material was folded in half wrong side out and the two open lower edges turned over and stitched. Both side seams started at least seven inches down from the top and in from the edge one half inch. We

found that seven inches allowed ample room for the arm opening. The hole for the neck (cut on the top fold) can be cut to any shape. The most popular measurement for the opening was 14 inches. The shoulder strip was treated in several different ways, from stitching straight across to tapering points. The neck and sleeve edges were either rolled and stitched or turned under for a one-fourth inch hem.

Was our first encounter with batik designing a success? I feel quite confident that it was. Several of the girls have expressed a desire to make enough material for one of their many summer skirts. With the Home Arts teacher's help, it may be a possibility!

As the class left, carrying their completed projects, I overheard one of the girls say, "Mother has a lovely white blouse that just fits me. I wonder how she'd like to have it dyed?" ■

## Retarded Children

(continued from page 21)

shapes, contrasts, etc. We noted that even though at first glance her hair appeared dark brown, upon careful examination, we could find other colors. We noted this in her skin and dress too. Having become acquainted with the Mona Lisa, we decided to draw our own versions in crayon. The children found that they were using color in a new way and that they had learned much in making their own drawings from the study of the great painting.

We approached a reproduction of a Manet painting in a similar manner. The children were told that the girl was

the daughter of Manet's doctor. They noticed that Manet used both warm and cool colors. We discovered that although the little girl's gloves gave an over-all effect of gray, we could also find red and blue and white in them. Her hair and skin and the background, too, were made more interesting by the addition of highlights of various colors. We also saw how the artist had repeated the blues. The children then proceeded to create interesting color effects in their versions of the Manet painting.

The children found these art experiences interesting, enlightening, novel, and lots of fun—and who can measure their value? ■

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## ALEX L. PICKENS

Associate Professor of Art Education  
University of Georgia, Athens

■ Does the public want federal support of education? These are some of the facts reported by the National Education Association's Research Division:

*Life* in 1950 inquired about federal aid to education and found that 65.4 percent of the people were for it, 24 percent against, and 10.6 percent didn't know or had no answer.

The Gallup Poll in 1957 asked, "Do you favor or oppose federal aid to help build new schools?" The answers were 76 percent in favor, 19 percent opposed, and five percent no opinion.

The Roper Poll in 1957 found substantially similar results on this question: 73 percent in favor, 16 percent satisfied with local financing and 11 percent with no opinion.

■ "The most effective source of tax revenue, the federal government, contributes only 4 percent of public school money, although it raises 69 percent of all taxes," reports the NEA in *What Everyone Should Know About Financing Our Schools*.

■ Writing in a recent issue of *Connecticut Teacher*, State Education Commissioner **William J. Sanders** predicted six dramatic changes in education which he feels will take place in education during the next few years:

- (1) Because of the need of a sense of national purpose, the emphasis will be more on public interest and less on the interest of the child and his parents.
- (2) An increase in state and federal aid to education is necessary even though it will bring about a lessening of local control.
- (3) Many town school districts may well become obsolete and be replaced by regional districts.
- (4) The goals of education will become more clear and specific and will be stated in state and national terms, resulting in more uniform statewide and nationwide curricula.
- (5) The quality of teaching will be improved by a more efficient use of teachers and more imaginative approaches to teaching.
- (6) There will be continuous nationwide evaluation of curriculum and teaching methods and both content and method will be subject to rapid and widespread change.

■ *Planning America's School Buildings* is the American Association of School Administrators' effort to foretell building needs in one of America's most rapid periods of growth—the 25 years immediately ahead—during which cultural change may very well be even greater and more far-reaching than in the immediate past.

Some of the changes the report tries to anticipate in curriculum and method are: emphasis on guidance at all levels, changes in the teaching of science in elementary and high school, increases in adult education, use of mass communication media in the school program, the trend toward a year-round school.

The 229 page book may be ordered from the American Association of School Administrators, 1201 Sixteenth Street, N.W., Washington 6, D. C., at \$6 per copy.

■ Teachers wishing to know more of "Project Talent," the vast inventory of aptitude and ability being conducted in schools all over the U.S. may obtain "The Story of Project Talent" from the University of Pittsburgh, Project Talent Office, 6135 Kansas Avenue, Washington 11, D. C.

■ Fathers now number one-third of the total 12,000,000 membership in U.S. Parent-Teacher Associations. In some states as high as 43 percent of the P.T.A. chapter heads are men.

■ Fifteen hundred National Defense Education Act graduate fellowships will be awarded in the 1960-61 academic year, according to Commissioner of Education **Lawrence Derthick**.

■ "Few people have any idea of the vigor and imagination with which the colleges and universities have responded to the challenges posed by the world responsibilities of the U.S." according to **John W. Gardner**, President of the Carnegie Corporation.

The story is dramatically told in the first section of the Carnegie Corporation's annual report for 1959, "The American University in World Affairs."

■ Ninety thousand individual opportunities for fellowships, scholarships, and travel grants for study are listed in the new edition of *Study Abroad*, Unesco's international handbook on educational exchange. The 755-page book also includes statistical surveys showing the distribution of students studying abroad.

There were 180,000 foreign students in institutions of higher education throughout the world in 1957-58, an increase of 15,000 over the previous year.

The *Study Abroad* handbook may be obtained for \$3 from Unesco, Place de Fontenay, Paris 7.

■ According to a North American Newspaper Alliance study announced by Columnist **Ben Fine**, more than 900,000 students are attending approximately 675 junior colleges today, compared with 200,000 enrolled in this type of school 20 years ago.

■ **Mrs. Eleanor Roosevelt** recently advocated a "National Teacher's Day" in her syndicated column. She believes this would remind us of the importance of the teacher to our children.

■ **Dr. S. M. Brownell**, Superintendent of Detroit schools, has urged students who are exposed to a foreign language outside of school, those foreign-born and those living in homes where a foreign language is spoken, to take advantage of school, after-school, and TV language classes to retain and increase skill in that language.

■ An anonymous donor has given a \$50,000 grant to Harvard Graduate School of Education to be used for graduate training of school teachers, guidance counselors and administrators. Five fellowships are to be granted in 1960-61 based on financial need and will carry stipends up to \$4,000 and \$5,000.

■ Have you received a copy of *Student*? The Russian language magazine will include articles on Russian art, science, history, literature and general subjects. The articles will be graded for various levels of reading or achievement.

■ Supt. **Carl Hansen** of Washington, D. C., is doubtful of the success of television as a teaching tool except for special newscast. Dr. Hansen bases his opinion on the lack of interaction between teacher and student. The capital city will reduce its use of educational TV in the fall after over eight years of experiment with the medium.

■ NEA statistics show that salaries of city classroom teachers have risen 46 percent since the depression 'Thirties compared to wage and salary workers, up 80 percent.

## Grains of Sand

(continued from page 24)

mosaic. Colors should match as nearly as possible the colors of the gravel you are using.

Either trace or directly copy the colored sketch outline on the plywood. This should be done with a soft-leaded pencil so the drawing will not be lost when the gluing begins.

As the work progresses the board should be lifted and tapped gently on a firm surface when an area has been finished to shake off all loose grains. These can be worked back into the cement or glue until they are secure. If the gravel is not made secure in the glue it will fall later, and leave holes in the mosaic.



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Experimenting with gravel usually generates a desire for another try, if your patience and disposition hold out. Once you invest in a set of gravel colors it is to your advantage to try several different types of mosaics, varying in shape, size and subject matter. The finished mosaics may be framed with picture frame molding, flush mitered frames or edged with brass stripping. ■

## Intuition

(continued from page 12)

as single units composing a whole.

I do not mean to imply that a mass of green grass cannot be expressed intuitively. It can be and frequently is. However, to apply single units onto an area that is complete in itself presents a cliché which does nothing to further the expression. His expression becomes a series of experiences that remain apart from each other even though they are evident in one painting. That is, what the child expresses intuitively must contain all the elements of his nature. Knowledge of nature must be incorporated into a painting at the time of creation. However, the child or the adolescent has the privilege of omitting aspects of nature if he so desires. If he does apply knowledge, the application must coincide with the creative act or it becomes merely decoration.

Many teachers justify this. They say that contrast of textures is essential in a painting. It is true that without the difference in colors, textures and personalities, this would be a drab world. But the very fact that application of texture to a completely expressed area is a form of detachment rather than one of union, would erase any personality change in the expression or the child. The expression is complete before the addition of texture, and the only result of such an act is superficiality. It would be the same of the woman who adorns herself with externalities, but remain the same within. She may attempt to impress others, but she knows within her heart that she has not changed.

The solution to such a dilemma is not easily prescribed. Nor is it easy to understand the use of the outline in the expression of the adolescent. Its use stems from an earlier stage of growth, when the child painted directly on the paper and "filled in" the outlined areas with color. When the child reaches the stage of adolescence, he continues this

practice, but in reverse form. He does not paint natural objects in themselves unless he distinguishes these natural objects by outlining—which incidentally does not grow out of intuition but is added to the expression to fulfill a lack of knowledge of the substance of these different objects. He realizes that objects differ in color and textures and that perspective and atmospheric conditions alter the appearance of nature. Yet he cannot accept the fact that it is precisely these differences that form the outlines.

The expression of the adolescent is highly important so that the outlining of objects actually becomes a more direct approach, even though it hinges on artificiality. Thus, an intuitive response to nature is most difficult to project because it is a purely subjective reaction, and only through constant encouragement, classroom discussions, individual attention and activities that release inhibitions can this response come about. Furthermore, a sympathetic understanding of the problems of the child and the adolescent and a patient reaction to their work will do much to unite the intellectual and intuitive forces of his nature. Many students, especially those who have gained recognition and acceptance, may resent being torn from their comfortable channel. But in these cases the intuitive response to nature is most important, because unless the act of creation becomes a release of tensions and anxieties, the child will remain in this world never realizing the spiritual uplift that results from re-creating nature. ■

## Kindergarten Corner

(continued from page 35)

will be limited to masses of one or more colors which show little conscious control. As in the case of drawing, these should be complimented and the child should feel secure that his teacher likes and approves of what he is doing. It is especially important that he be praised for his efforts if others around him are more mature in their painting. If he is made to feel that his paintings are not acceptable he will avoid painting activities and there will be an unnatural delay in his development.

We do not criticize the way a child paints an object. The importance of his expression lies primarily in his ability to express his own personal actions and feelings. We are interested



in the personal interpretation he makes of the world as he understands it. This interpretation should not reflect that of his teacher, parents or classmates.

We do make efforts to enlarge a child's understanding of his world. And as the child grows in his understanding, knowledge and awareness of things, this will be reflected in his paintings. For example, take the painting of trees. We would never, under any circumstances, tell a five-year-old how we think he should paint a tree. This would be requiring him to express *our* understanding of a tree rather than *his*. However, without ever referring to drawing or painting, we look at trees together and discuss them: how they grow, the bigness of the trunk, how the branches spread out, how leaves group themselves around the branches. We are learning; we are becoming *aware*. And as we become *aware* of things, we include this *awareness* in our paintings—gradually and slowly. And much more slowly for some than for others. The teacher's job is to provide opportunities for this type of growth and development.

Children enjoy coming to the front of the room, holding up their paintings, and telling the other children about them. If the painting is still in the scribble stage, it may be referred to as a design and the child can name and point out the different colors he has used. When children reach the stage of including symbols of reality in their paintings, usually they are anxious to talk and tell stories about them. This verbalizing about their work is entirely healthy and should be encouraged.

#### Displaying Paintings

Paintings should be put up on the walls for everyone to enjoy. Each child should be represented regardless of the stage of his development. In case wall space does not permit large paintings by each child at one time, this should be explained to the children so they will know that each will have his work displayed over a period of time.

#### Murals

Although most paintings will be done on individual sheets of paper, five-year-olds thoroughly enjoy a group painting activity in which everyone works on a large sheet of wrapping paper. Each may be assigned an area to fill in as he wishes and the big mural may be put up on the bulletin board or out in the corridor for all to see and enjoy. Such a project provides many

opportunities for learning to share and work together cooperatively.

#### The Importance of Painting

It has been my experience that kindergarten children enjoy painting experiences and derive more personal satisfaction from them than perhaps any other type of art activity. Young children seem to be natural painters. The directness and complete honesty of their expressions and total lack of fear are the envy of professional artists. Certainly the charm, the freshness and spontaneity of their work have great appeal to all who delight in child art. ■

## Revelation

(continued from page 9)

action is of little concern to him. This is pure subjectivity. However, a subjective painting may also reveal outside forces that coincide with the initial idea, but, the anguished mother or the athletic hero will still dominate. In general, children whose expressions are purely subjective feel socially rejected.

And yet there are cases of the socially unacceptable child whose portrayals reveal a strong desire for acceptance. A lay person might not recognize this child's desire even though he may be familiar with his behavior. In this child's painting overlapping will not necessarily present itself, but the figures or objects will be placed close enough together to suggest sociability. Again there will be the element of space separating the objects.

Another type of adolescent expression is that in which social acceptability is not revealed because of inability to relate ideas in graphic form. This is due primarily to the deep concern for scientific and factual portrayal of nature. The adolescent is unable to express freely those things which the mind contains and which the eye sees because attention is focused on academic and mechanical proportions. In other words, a tree in order to be expressed in a painting must not simply represent a tree but must resemble that particular tree to the most minute detail. Before mastery of such a technique is reached the adolescent is not free to pursue such a venture.

It is this type of adolescent outlook that art educators are attempting to eradicate, so that art may serve to release tensions and emotions into a lastingly constructive and joyful channel. ■

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